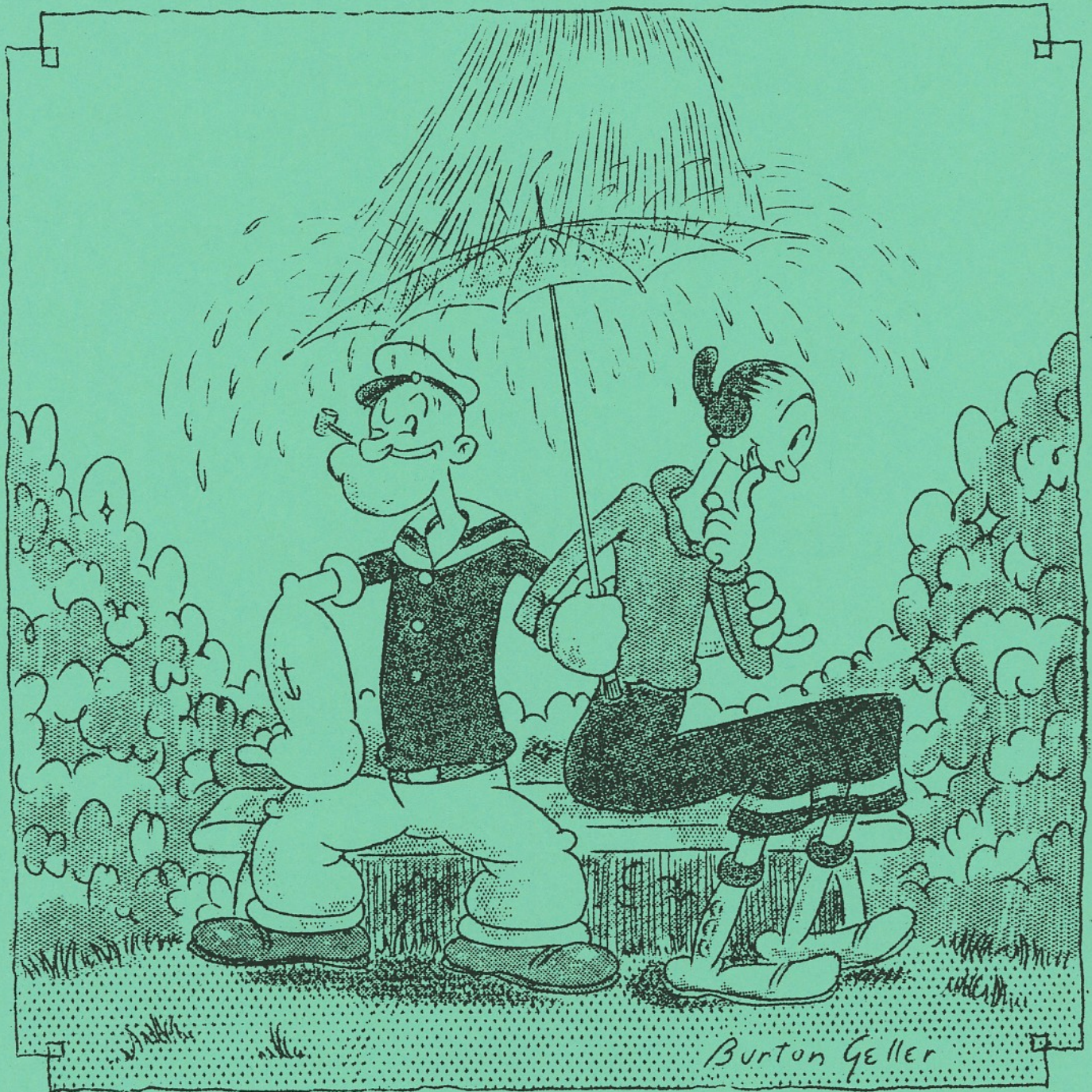


Heischer's ANIMATED NEWS

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FLEISCHER'S ANIMATED NEWS
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The Personality Boys
Tom Moore



A FREQUENT SCENE ON THE FIFTH
FLOOR, BEFORE SOME OF THE BOYS
TURNED BARBER ---

PERSONALITY
BOYS

Editorial

TO OUR READERS.

For the past two or three weeks, this magazine and Ye Editor received terrific lacerations, criticisms and plenty of "razz."

Some of this storm, if not all of it, may have been deserved. However, Ye Editor has learned that this is part of the reward to be expected in our position of type engineer.

You - and you - and you - may have suggestions for improving this publication, and what we are wondering about is why you keep them to yourselves. This magazine, even if you don't like it, is purely the outcome of whatever you put into it. Its pages, before the end of each month, are perfectly clean and blank, and each page is yawning for anything which you may have to offer.

Our point is, that this is your magazine as well as ours, and if you want it better -- make it better. Send in your suggestions, ideas, contributions, and any plans you may feel would benefit the paper. If you have any criticisms of these pages, by all means, let us have them, no matter how rough the criticism may be.

We are perfectly willing to take it on the chin - and hard too, and we will consider it worth while - if the result is a Studio Animated News nigh on to perfection.

Ye Editor.



" WHEN A FELLER NEEDS A FRIEND "

I Remember When...

by Doc Crandall

I remember when we used to animate by holding the sheets of paper against a window-pane and used a nickel to make circles. Our firm went out of business when the boss spent the nickel for a glass of beer.

Memories of a dear old film corporation, where no experience was necessary to be an animator. Top pay was \$25.00 per week. They had a row of stalls like a horse stable and one had to learn in secret how to animate as he went along.

When in France after I won the war, I was asked to make a thirteen-reel animated history of it. Having no regular equipment, I got a broad-board, cut a hole for a square of glass, and hammered in a couple of sharpened nails for pegs. Instead of punching holes in the paper, I jammed the sheets down on the nails for registry in animation and photographing.

The drawings were made with black wax crayon and photographed with a hand-cranked stop-motion camera, fastened to a kitchen table, banked by an assortment of common electric light bulbs. A Signal Corps captain, perched on a step-ladder cranked the camera. Every time I changed a drawing I yelled "All right" then he'd shoot and yell "All right." Did we get hoarse? One day General Pershing came in to see what we were doing. Without knowing what it was all about he said, "Remarkable!" I said "Sir, thank you" but I felt like asking, "When do I go home?"

When back again in the U.S.A., I landed a job. I saw J.R.Bray, who said I'd have to see Max Fleischer, the production manager. I saw Max and told him Bray had given me a job, and I was put to work on the first "Ink wells." I'll never forget an efficiency expert we had around the place. When a job was completed we'd have to erase our old pencil drawings to have clean paper for a new picture.

"Time Marches On".....Max and Dave started their own studio and took me with them. Our first studio was in the basement of a tenement. We didn't even have a sign on the door. Max used to help wash cels. We threw the waste film and buckled cels into the furnace, until one day it exploded and we landed in the street, black with smoke and gasping for air.

Instead of bowling for exercise, we'd play stud poker for high stakes from Saturday 'til Monday. The riff-raff from the corner cigar store would invite themselves and dirty up the place while cleaning us up.

We moved across the street to higher things; a large room over a lunch-counter. The girls living over us had so much company, combined with the clang of patrol wagons and cops banging on the stairs, that we couldn't concentrate.

Business got bigger and better and our staff got so large that the inbetweeners had to sit on the animators' laps. There was no place to go but to 1600 Broadway, if you know where that is.

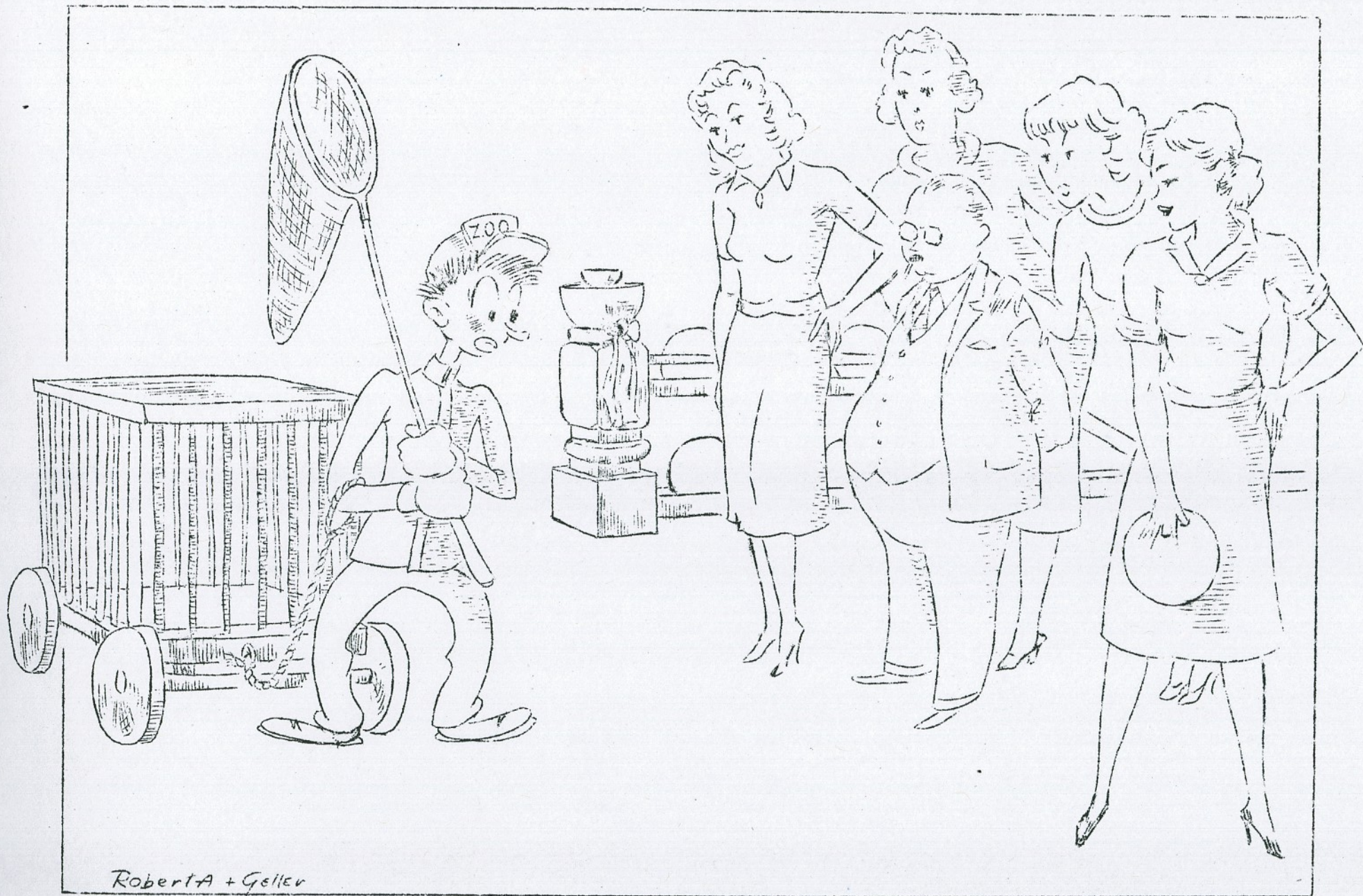
I remember the way we used to bat out those old "Inkwells." Dave would write a scenario in about ten words and in about that many minutes. Max always did the job of running around for a loan to meet the payroll, and he never failed us.

I had the thrill of being the first in the Studio to get a ticket for smoking. Somebody's cousin told Max they fixed it at City Hall so I wouldn't have to pay the fine. When the judge called me he said, "Twenty dollars." I shelled out. I'm still wondering.

As a typical animator, it was up to me to animate, render my own backgrounds, letter the title-cards and make set-backs for the actual. This was done by borrowing my kid's toy houses and bringing in trees and grass from Connecticut. We used anything in our sets for our actual photography from live mice to sick cats. A stuffed Thanksgiving turkey laid around so long, it nearly laid us out while stop-motioning it with one hand and holding our noses with the other.

I remember the camera trips we made on account of "Ko-Ko." We went fishing at City Island in April with fish market codfish tied to the hooks. Max fell overboard into the icy sound and nearly drowned as was called for in Dave's script. We shot skyrockets in the middle of May for a 4th of July Inkwell and explained later to the cops.

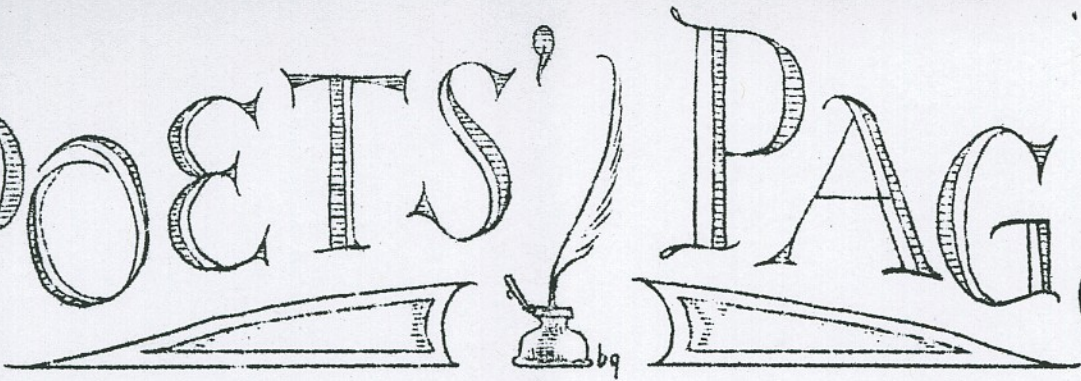
Max and Dave animated with us and photographed nearly all the pictures by the famous "rip and slash" method and without exposure sheets. Most of the planning, matching and timing was done under the camera. Dem were the happy days!



Robert A. Geller

"THEY TOLD ME YOU HAD SOME WILDCATS UP HERE!"

POETS' PAGE



ALLEY BALLY BOO!!

On Wednesday night, the Wildcat's night,
When the ol' ball rolls right down
To knock the ten pins for a strike,
Boy! What a lovely sound.
'Tis sweeter than a bird's Spring song
Or the Poet Laureate's lay,
One feels so sure they'll slip no more,
Nor throw the ball away.

And when again she takes her stance,
Up for another frame,
With confidence so sure that she,
Will do it just the same,
But the thumb may slip, or the arm
Swing out, or just one finger flutter,
Or a less excuse is good enough for
That ball to find the gutter.

And though one leads a moral life,
She does not cheat nor steal,
Right then, she feels she is stamped the same
With the stigma of a "heel."
And whether one's a sport or not
And whether she frowns or grins
She knows, that the best laid plans
Can fail between the foul line and the pins.

Wildcat Beatrice Cypert.

Hilites of the Month

by Geller

SAM STIMSON
AND
HERMAN COHEN

ARE DRIVING
TO THE
WEST COAST

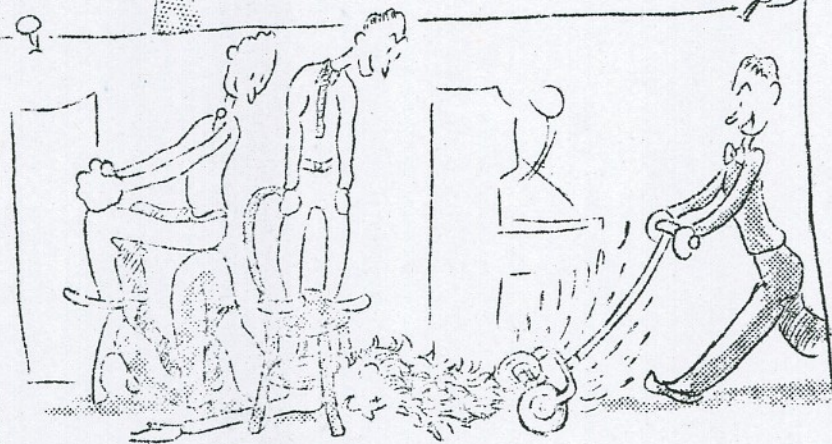


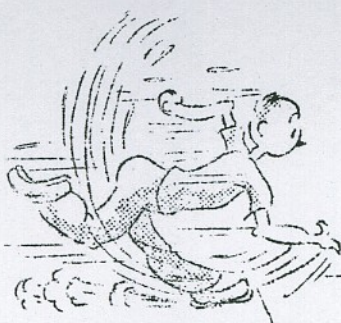
(SWELL GAME
LAST
NITE!)

ANNUAL BOWLING
TOURNAMENT
GETS UNDER WAY

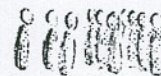
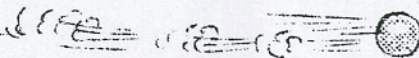
SOL LEVY

WAS GIVEN
A HAIRCUT
BY SOME OF
THE BOYS





Down our alley



69

On April 20th, after a coupla dozen weeks of bowling, an' that's a lotta Tuesday nights, the Fleischer Bowling Club wound up their four weeks of tournament playing. Just why they call it playing we never could quite figure out. To us it looks like pretty hard work.

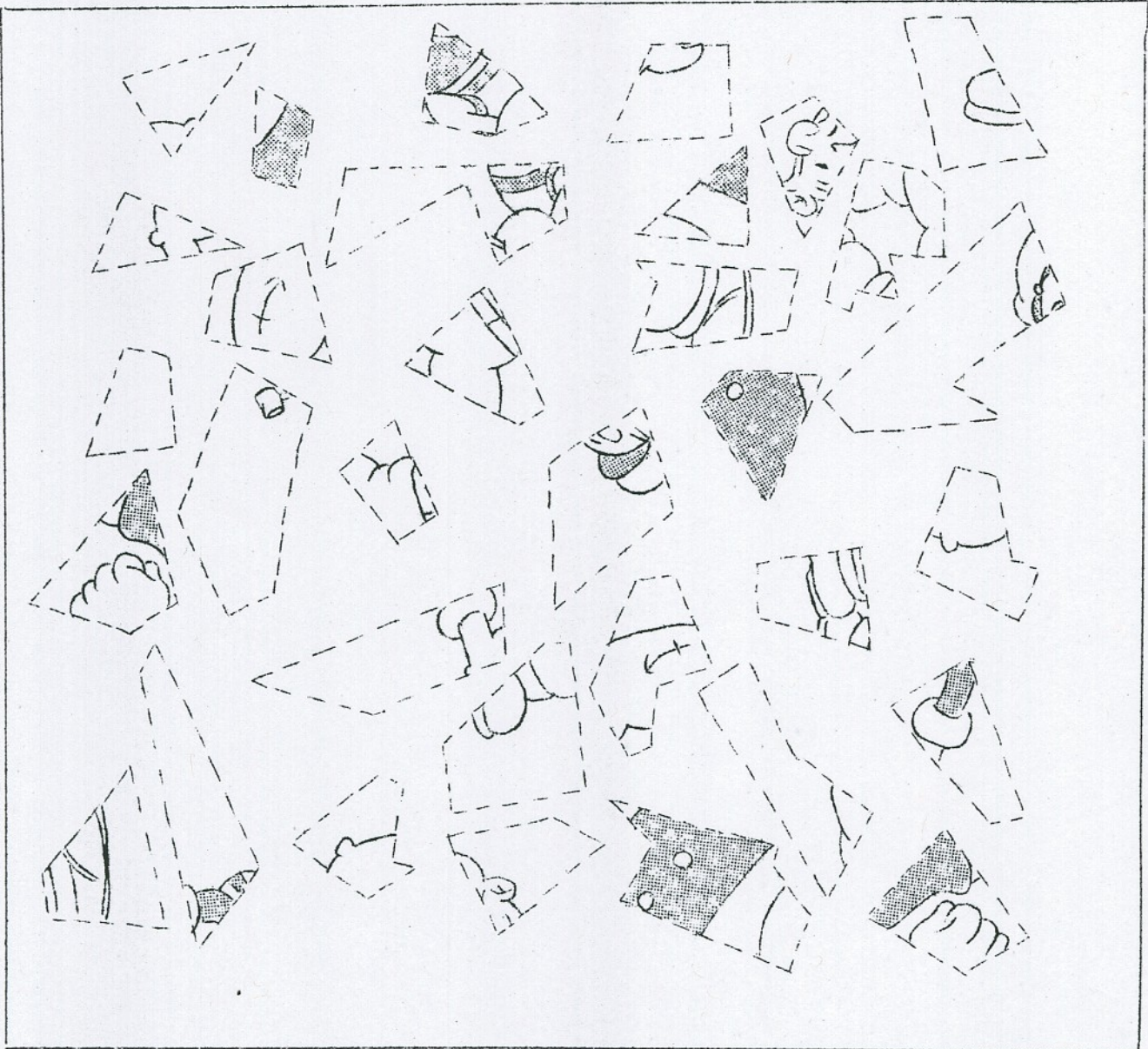
Max surprised himself and all of us by finishing in first place. (Coaching the Wildcats musta been of benefit to him.) Izzy Sparber pulled a coupla swell games outta his sleeve and upset Frank Paiker's chance for second prize. Izzy romped home in second place with Frank a close third.

All the boys were in good form during the entire tournament, and kept the pin put-er-uppers plenty busy. Lou Fleischer, due to illness, did not take part in the tournament.

Here's the final standing:

<u>Pos.</u>	<u>Name</u>	<u>No. Games</u>	<u>Total Pins</u>	<u>Avg.</u>	<u>Handicap</u>	<u>Avg. plus Handicap</u>
1.	M. Fleischer	32	5278	164.93	17.66	182.59
2.	I. Sparber	32	5153	161.03	19.01	180.94
3.	F. Paiker	32	5290	165.31	13.39	178.70
4.	S. Kneitel	32	5013	156.65	20.58	177.23
5.	D. Fleischer	32	5113	159.78	16.71	176.49
6.	C. Schettler	32	5140	160.62	15.35	175.97
7.	L. Fleischer	Season's average		147.29	26.36	173.65
8.	W. Bowsky	32	4958	154.93	17.36	172.29
9.	S. Buchwald	32	4769	149.03	21.63	170.66
10.	W. Turner	31	4613	148.80	21.54	170.34
11.	E. Schenk	32	4645	145.15	24.88	170.03
12.	S. Stimson	30	4047	134.90	33.78	168.68

Win \$75,000,000



There's still lotsa time to get in on the Animated News' Seventy-Five Million Dollar Cut-up Contest. The contest isn't over until April 15th, 1998, so don't get excited. (We're not) There are plenty of prizes and plenty of time.

Here is puzzle number 98765 and if you have not the previous one, number 98764¹/₂ that's your hard luck.

Study the puzzle closely. Surely you recognize the familiar features of some famous person. Cut them out, paste them together, tear off the top of your Chrysler and mail before mid-night. You may be a winner and again you may not; that's the sporting part of it.

THEM'S WOT LIVES IN GLASS HOUSES!

There will always be a Popeye with his cap and this and that,
But I bet he'd look just stunning in a gray fedora hat.

I'm so used to seeing Olive, thin and homely as can be,
Yet I think she'd look de-lovely with her hair like Gypsy Lee.

And I'm tired viewing Bluto with his beard uncouth and such,
Don'tcha think a waxed moustachio would make him look like much?

Now just take a look at Wimpy, he's so dumpy and so fat,
Why with Max to teach him bowling, it's a cinch to alter that.

Well, let's see what's wrong with Betty - hmm, I guess she's all O.K.
Gosh!! I just looked in the mirror - throwing stones just doesn't pay.
Edith Vernick.

* * * * *

"IDIOT'S DELIGHT"

by Pauline Kaufman.

"I hear you're working for Fleischer Studios! I guess you're work must be kinda interesting. Oh, you just do the filling in? Well guess that's pretty interesting too. How about painting my portrait? I have a swell three quarter face. You don't paint portraits? Waddaya mean you can only make a cartoon outa me? Say, it's a good thing I've a sensayuma. What? You think I'm a sketch? Ha! Ha! You're funny too. I hear they allow visitors at the Studio? Who me? No, I ain't hinting, but I'd like to see how they make Mickey Mouse? That's right. I remember, you make Scrappy. Hey! Where ya goin'? What are ya sore about? Holy gee! These artists sure are temperamental.

* * * * *

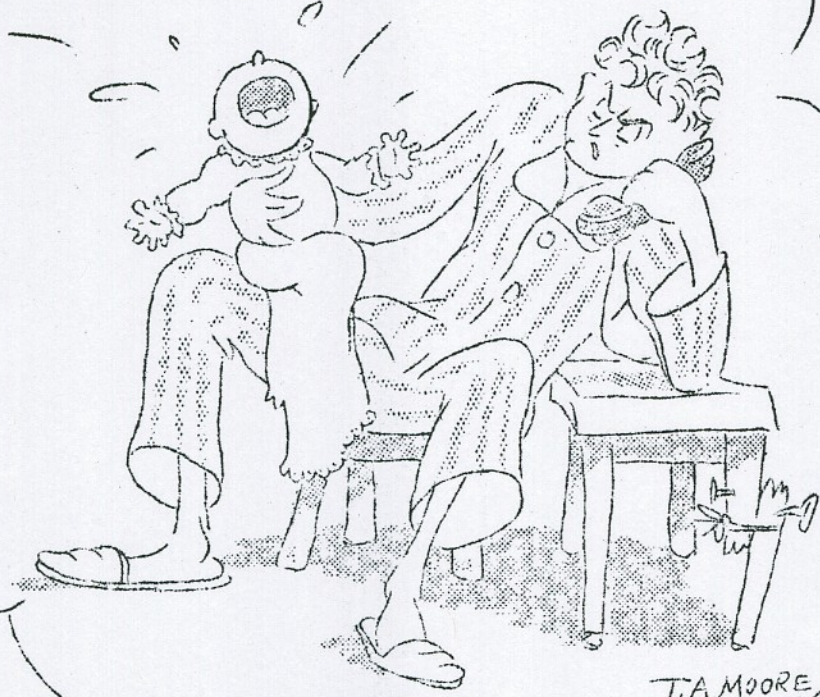
SPRING GRIEVANCE

Tho Spring is here with pretty trees,
The winds give out a gentle breeze,
So gents can see the girllies knees,
But I, poor soul, I starts to sneeze.

Yes, Spring is here! The sun so gold
Makes grass so green, and winds so bold,
That 'lastic bands my hat won't hold,
So here am I, poor soul, with cold.

So Spring is here the moon's aglow,
And love is in the air, I know,
But that with me just doesn't go,
For I, poor soul, just blow and blow.
Kachoo! Vernick.

HELLO SAM! THIS IS
ABNER, SORRY I CAN'T
COME IN THIS MORNING -
ER-RR --- I'VE GOT
WATER ON TH' KNEE!



T.A. MOORE

The RALBLING REPORTER

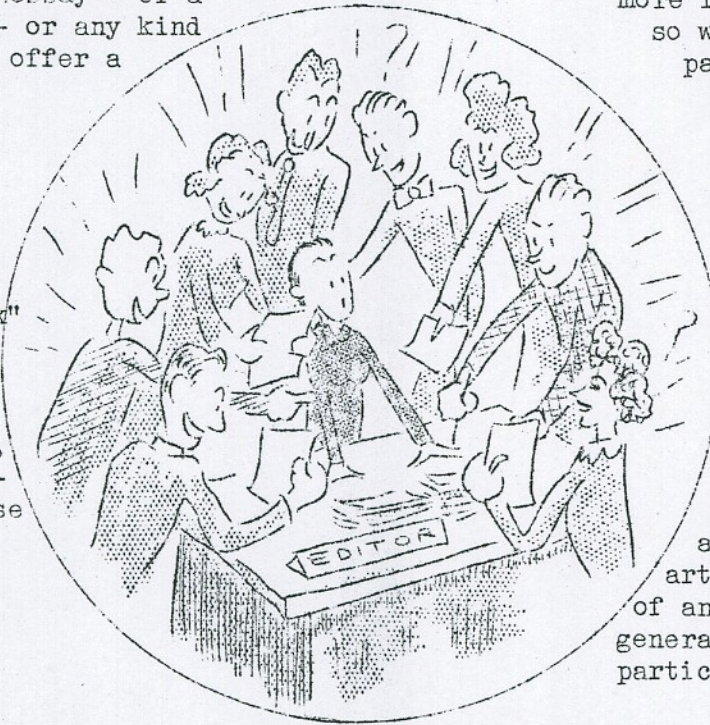


HAVE YOU ANY SUGGESTION YOU FEEL WOULD BENEFIT THE ANIMATED NEWS?

Bill Turner: "Fewer pictures and more news. Go outside the Studio for material. Print jokes, short stories and interesting items from other publications."

Ted Vosk: "How about picking a funny topic and have a contest for the funniest essay - or a cartoon contest - or any kind of a contest and offer a small prize?"

Edith Vernick: "Modesty forbids me to say 'More poetry by Vernick' but I bet everyone'll say 'Cut out Edith's poetry!' Anyway, how about contributions from those who have never contributed?"



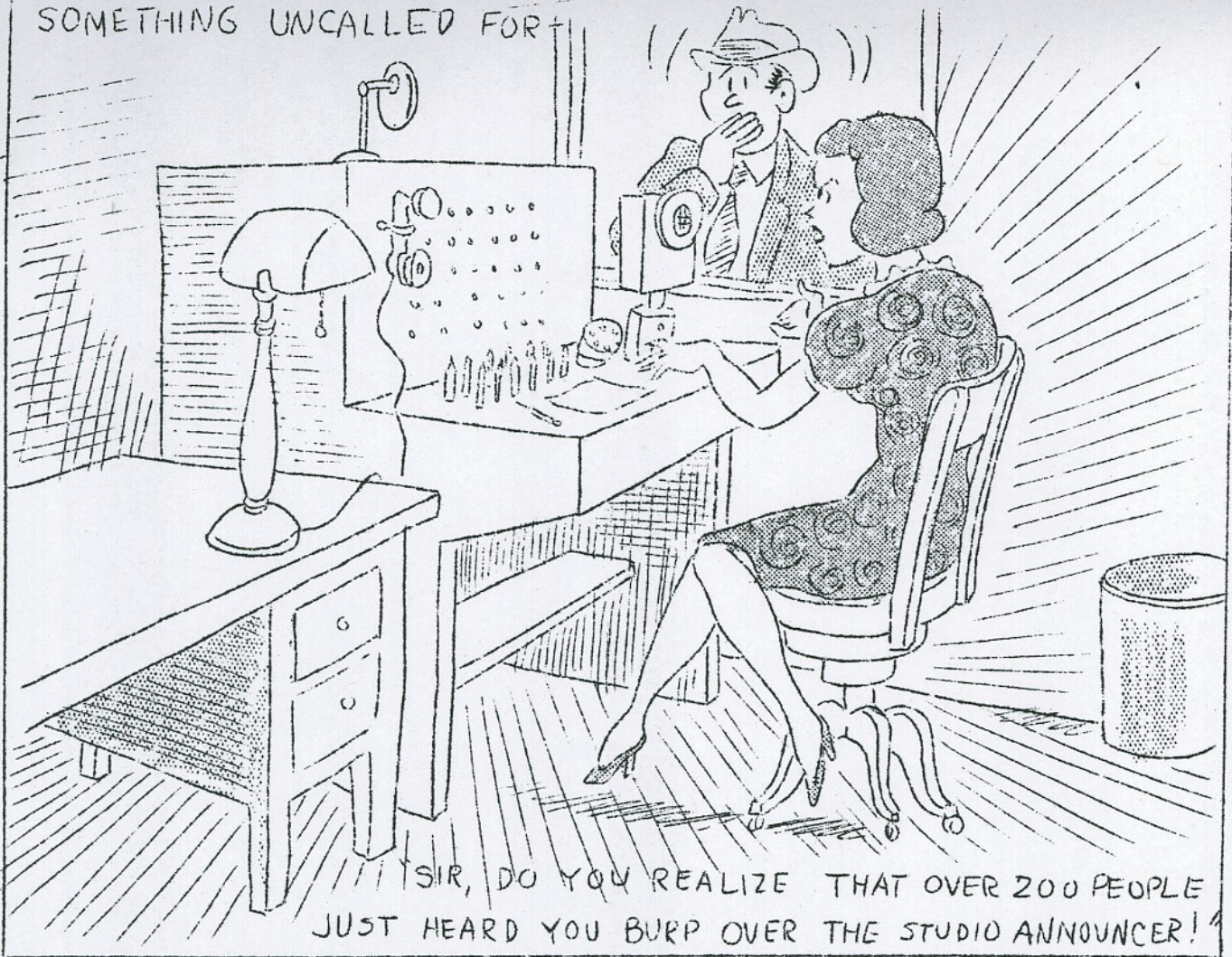
Marion Halse: "The Special Department issues aroused more interest than usual, so why not donate one page each month to each department, written by various people in that department? Then everybody will have their fling at it."

Mary Jones: "You'll have to ask someone else. To me it's perfect."

Ed Watkins: "How about a series of articles on the history of animated cartoons in general and this studio in particular?"

Tom Johnson: "How about a 'New Faces' issue done entirely by people who have never contributed before? This might help us become better acquainted with new members of the Studio personnel."

SOMETHING UNCALLED FOR



"SIR, DO YOU REALIZE THAT OVER 200 PEOPLE JUST HEARD YOU BURP OVER THE STUDIO ANNOUNCER!"



BY GEORGE HILL

FOR SALE

BEAUTIFUL SILVER CROSS FOX COLLAR (LARGE)
SEE EDITH VERNICK
INBETWEENING DEPARTMENT



The Fleischer Studios Wildcats had their chance to yowl in their favorite alley the night of April 7th. It was the first night of a four week tournament and the kitties were in purr-fect form. We noticed a decided improvement in each player from the last time we had seen them rollin' 'em down the gutter. Their game is much faster; they seem more sure of themselves. But let's get back to the tournament.

Wildcat Jones wound up on top of the list. Jonesy throws a mean slow ball that has strike in its eye. The first strike of the evening went to Kittie Pfister but Jonesy copped the second and third strike. After that all the kittens were making 'em.

Wildcat Coleman bowls like an expert. She swings and throws a speedy ball, well under control. We saw her pick off a nice split that well deserved a hand. Nice going me lass.

Wildcat Pfister keeps cool and mows 'em down. Kittie won back the right to having her name again on the cup. She did have the foul bell rung twice on account of toe trouble though.

Wildcat Hilliard threw several balls down the gutter else she'd have a higher score. Mary is another cool bowler and seems to possess the ease that famous character on the trapeze had.

Wildcat Howson, despite a strained ligament in her leg, bowled a good score. Liesel strained her leg while throwing her first ball. Liesel's game has improved steadily since the team started and she doesn't intend to let a strained ligament hold her back.

Wildcat Berlinger has curbed her wild ball and has all the earmarks of developing into a female Jimmy Smith. She looks dangerous!

Wildcat Schwartz fell back a bit. Mae was breaking in a pair of bowling shoes which pinched her score. Her aim for the pins was good but the ball lacked speed.

Wildcat Fain was absent. She had a date on a back fence.

DID
YOU
KNOW
THAT?

by
GEORGE HILL

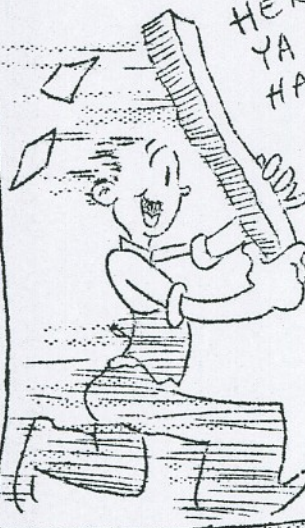


WELL, WELL, ---
WHAT A FINE BIG
FELLER YOU ARE!

'POP'
TIME

HI'LO
PAL!

FLEISCHER STUDIOS
IS TH' OLDEST
CARTOON ORGANIZATION
OF 'EM ALL?

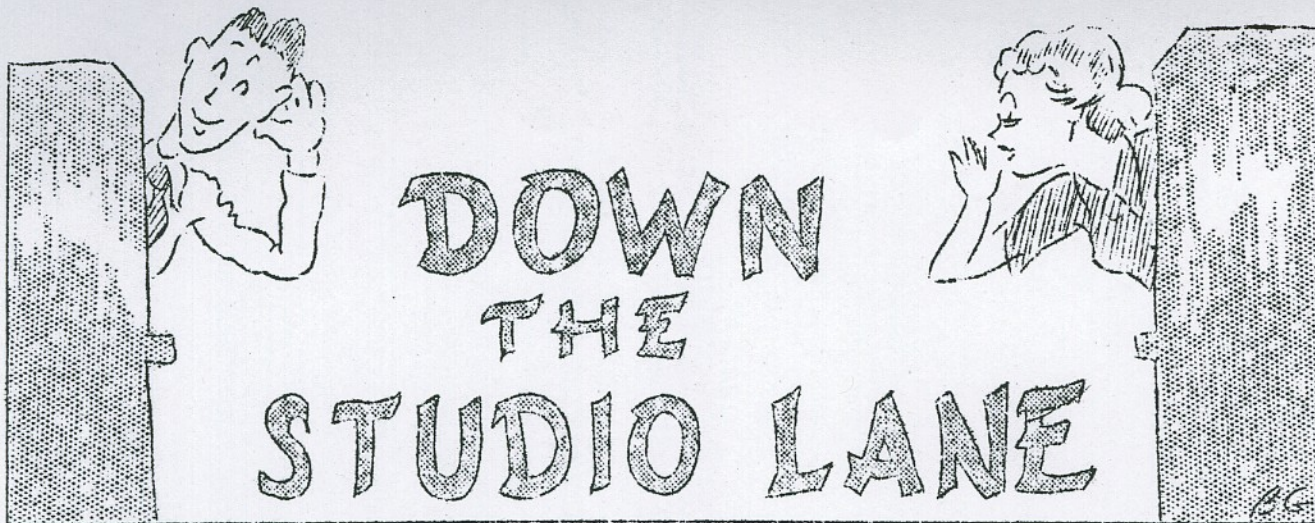


HERE
YA KIN
HAVE SOME OF
MINE

VORRAINE
CHRISTIANSON
HAS NEVER RECEIVED
A LATE CARD?

GEE! I'LL
NEVER
GET TIRED OF
SITTIN' AT A
DRAWIN' BOARD
AGAIN!

TOM MOORE'S
DESIGNS ARE PART OF
TH' PARAMOUNT THEATRE'S
DECORATION SCHEME?



Did you see Abner Kneitel's big cigar? It takes about a week to smoke it. Marion White is sporting a new wrist ticker. Herman Cohen and Sam Stimson are leaving for a month's tour across the States. Sammy will be back at the end of May. Herman will make his camp in California. Janet Fay is balancing her budget by picking winners in a neighborhood theatre. Ruth Lamney worked the same stunt in a soap contest lately. Milton (Barrelman) Nadel can see no one but Senta of the Van Elkins.

Pauline Kaufman and Milton Fine are building up that terrific let down. Sammy Robinson has added a few more grey hairs to his head. Sol Levy had forty-eight cents saved towards a haircut when some of the 5th floor lads gave him a shingle. Sol donated the forty-eight cents to the Relief Fund. Ruth Kuss caused several eyebrow raises with her 5th floor appearance last week. Gladys Schoenhals, a former cel engraver, surprised the Studio with a visit.

Larry (Feather lip) Lippman worships one of our "newies" from afar. Have you Spring fever too? Don't forget to see Edith Vernick regarding that ad.....it's a chance of a life-time. Henry Weber gets more like Arthur Greenbaum every day. Frank Spaulding, one of the latest additions to the Studio, makes his debut in this issue of the "News." Hemia Calpini, backgrounder De Luxe, decorates her smock with bits of pajamas, shirts, pants, etc.

Nelly Sanborn is again a resident of that city across the river..... Brooklyn to you. What 5th floor glamour girl is wild about what 5th floor glamour boy? Esther Dayton will squander two weeks in Virginia..Yas Suh!! What happened to that egg rolling trip? Dick Marion sends regards from the sunny shores. George (Previews) Hill eats cup cakes for breakfast. Lou Fleischer has been seriously ill but is now on the road to recovery. Keep on that road, Lou.

It's a moustache at the Willard Bowsky's...The Abner Kneitel's have named their image Carol Ann. What Studio Lochinvar received a 'phone call to meet his heart beat and upon his arrival found he'd been the victim of an April Fool joke? Janet Fay is teaching Jake Ozark the fine points of "Truckin'" Sydel Solomon has been gracing the 8th floor recently with noon hour visits. Hal Seegar is on the mend after a recent hip operation. His hip cast is covered with autographs from Studio visitors.